
 GREAT 
ENGRAVERS


BARTOLOZZI





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GREAT ENGRAVERS : EDITED BY ARTHUR M. HIND



JOHN JONES. EMMA, LADY HAMILTON, AFTER ROMNEY



BARTOLOZZI

AND OTHER STIPPLE EN-
GRAVERS WORKING IN
ENGLAND AT THE END
OF THE EIGHTEENTH
CENTURY



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BARTOLOZZI

STIPPLE-ENGRAVING is an essentially feminine art. Its essence, the method of shading in dots (*la manière pointillée*), has appealed to few artists of robust genius as a direct means of original expression. But it was a godsend to the painters and draughtsmen of society pieces and portraits in the latter half of the eighteenth century. Angelica Kauffmann, Wheatley, Cipriani, and their kind would have attained little of their popularity then or now, except for the perfect and opportune collaboration of Ryland, Burke, Bartolozzi, and others of that extinct genus, the stipple-engraver.

Stipple-engraving sprang into such sudden favour and so long retained its appeal in England that it has been called, like mezzotint, another *manière anglaise*. In reality the process was born in France, if we accept as stipple the allied methods of crayon engraving, which at least offered all the elements out of which originated stipple strictly so called.

But though the discovery of the art is France's honour, its general adoption for the reproduction of drawing-room subjects of ephemeral fancy is due more to Ryland and Bartolozzi and workers on English soil. In France engravers of both fancy subject and portrait tended to combine stipple and crayon engraving with aquatint, a process which in England was reserved more purely for landscape.

The technical elements of stipple, in its strictest sense, are briefly these. A preliminary etching, in which the dots are made through the ground by the etching needle (or by two or more bound together), and the elaboration of the subject directly on the plate without intervention of the etching ground or acid, by dotting or flicking with the point of the stipple-graver (*i.e.* an ordinary burin specially curved for this purpose), or with the dry-point. Various kinds of *roulettes* (*i.e.* a tool in which the essential element is a revolving circular head fitted with sharp points) and *matoirs* (an instrument with a butt-end similarly provided with points) may also be used to impart variety to the grain, either directly on the plate or through the medium of the etching ground.

Leaving out of count the preliminary etching, the stipple method of engraving was occasionally used by the earlier engravers, Giulio Campagnola and Ottavio Leoni being the most remarkable examples in the sixteenth century. Apart from these two cases, and from that

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of the hammer and punch work of the Kellerdallers and other sixteenth and early seventeenth century goldsmiths, the elements of stipple were little used except by the line-engravers as an aid in the more delicately graded portions of their shading. The great portrait engravers of the period of Nanteuil used it in particular for the subtle modelling of the face.

The first real impetus towards the use of the process as a separate art originated in the eighteenth century in the growing fashion of collecting drawings. In the earlier part of the century hundreds of Watteau's studies in chalk had been reproduced in pure line-etching by the young Boucher and other engravers engaged for the task by that great patron Jean de Julienne in his corpus of Watteau's work.* These etchers rendered the light and sparkle of the master's drawings with wonderful skill, but etching and line-engraving were entirely unable to reflect the quality of chalk. By the new method of crayon engraving, discovered by J. C. François about 1740, but used with far greater virtuosity by Gilles Demarteau and Louis Bonnet, these chalk drawings could be reproduced in almost perfect facsimile. The process is that of stipple without its regularity, work with various kinds of *roulettes* and *matoirs* preponderating over the use of mere dots made with the point of the needle or graver. The aim is for the most part the texture of lines in chalk, while stipple is constantly used as a method of obtaining tone and modelling without any relation to the surface texture of the original drawing.

As a monochrome tone process, stipple is a very unworthy rival of mezzotint. It has neither the depth nor the brilliance of the sister art, and the engravers who practised both had a true instinct in handling stipple in the open manner of chalk-drawing more often than as a mere reproduction of a painter's chiaroscuro. I refer in particular to William Ward, John Jones, and John Raphael Smith, whose plates are undoubtedly the best stipple and crayon engravings done in England.

As an example of the weaker tendency of the art towards mere finesse of tone, I would cite Caroline Watson's *Prince William of Gloucester*, after Reynolds (xxxvi), and I must confess that a large proportion even of Bartolozzi's work after paintings is thoroughly unsatisfying. Unfinished proofs from the preliminary etchings are often more attractive than the finished work, because of the very clearness of the grain. The loss of technical character is not always compensated by the additional brilliance added in the final elaboration.

* See Great Etchers, *Watteau*, 1911.

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Of Bartolozzi's plates after pictures, *The Shrimp Girl* (v) after Hogarth (in the National Gallery) is one of the most convincing, on account of this openness of grain. He may have left it in this state as a direct imitation of the light quality of the original, but I have a fear that its virtue may be partly due to the plate never having been completed.

The name of Bartolozzi has been prefixed to this volume as that of the most prolific of stipple-engravers. I have already claimed higher place for the stipple and crayon prints of some of the English engravers, such as William Ward and J. R. Smith, but one thinks of these names more naturally in relation to their greater work in mezzotint.

Before coming to England Bartolozzi had gained a considerable reputation in Italy as a line-engraver and etcher. His series of prints after drawings by Guercino, published at Rome in 1764, probably suggested to Dalton, George III's librarian, the idea of reproducing select drawings from the royal collection. In any case, Dalton invited Bartolozzi to England, and a new *Series of Prints after Guercino*, produced, like the earlier set, in line-engraving and etching, was one of the earliest works of the engraver in England. In his later prints after drawings at Windsor, Bartolozzi, for the most part, used stipple or crayon engraving, except where the originals were merely line drawings in pen and ink. His most interesting work in this direction is the series of *Holbein Portraits*, which was published by John Chamberlaine between 1792 and 1800.

We may mention in this relation another important series, Charles Rogers's *Collection of Prints in Imitation of Drawings* (1778), of which the title-page alone is by Bartolozzi. W. W. Ryland, Simon Watts, and J. Basire are responsible for most of the prints, and some of those by Ryland are dated 1764,* and certainly among the earliest crayon engravings produced in England.

The reproduction of Old Master drawings may have been the occasion of Bartolozzi's advent in England, but he found his real opportunity in engraving the designs of his Florentine contemporary, G. B. Cipriani, who had settled in England some years before his arrival. Nor was it less Cipriani's opportunity, for he was negligible as a painter of large canvases, and his drawings only attained real fame in their reproduction.

Another foreign artist of similar talent for slight subjects of graceful

* Soon after his return from Paris, where he is said to have learnt the art direct from François or Demarteau.

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fancy, Angelica Kauffmann, who came to England the year after Bartolozzi, is scarcely less important as an inspirer of stipple, and there are few of the engravers in the method who did not borrow her designs.

No English draughtsmen hold a place in the history of stipple at all comparable to these, unless, perhaps, Richard Cosway. At some distance, but still largely represented in the stipple engravings of the end of the eighteenth and beginning of the nineteenth centuries, are Stothard, Burney, Westall, W. Hamilton, Wheatley, Bunbury, Bigg, Singleton, Dance, and Downman.

Among the designers of fancy and domestic subjects H. W. Bunbury knew as well as any how far to elaborate his drawings to get the full effect of stipple (see Plates III and XXXI). He was an amateur draughtsman, with a style full of affectations, but with far more spirit and less of the empty sentiment that spoils the work of Kauffmann and Wheatley.

Sir Robert Strange was wrong enough in regarding Bartolozzi as fit for nothing but engraving benefit tickets. In many of his earlier plates he had shown that he was almost the equal of Strange on his own ground, that of line-engraving. But it must be confessed that the extreme popularity of the new art of stipple for admission tickets, trade cards, and all sorts of ephemeral illustration of a purely ornamental order, tended to make quantity rather than quality the characteristic mark of Bartolozzi's studio.

He had many pupils and assistants (Knight, Sherwin, Cheesman, and P. W. Tomkins being the most brilliant), and like most masters of old time, he did not hesitate to put his name to much that merely issued from his studio under his direction. But it was certainly not always through the work of assistants that he suffered. The full-length of *Elizabeth Farren* (XI and XII), after the famous picture by Lawrence (now in Mr. Pierpont Morgan's collection), is enough to show that an assistant could even add to his master's fame, for the signature on the proofs of this plate prove that the preliminary etching was the work of Charles Knight, whose name gave place to that of Bartolozzi on the completed plate. Still, it is hardly necessary to cry out against this as a piece of injustice to Knight, for he was probably directed throughout by his master, or his master's drawing, and certainly the finishing-touches with the graver gave just that brilliance that Lawrence's canvas demanded.

P. W. Tomkins is perhaps the most original of Bartolozzi's pupils. He is seldom vigorous, but chose dainty little themes thoroughly

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fitted to the stipple method, such as the *Birth and Triumph of Cupid*, from papers cut by Lady Dashwood,* and the *Birthday Gift of a new Doll* (xxix).

For an even lighter touch, reminding one of the French crayon drawings of the period, we would refer to a charming series of fancy subjects by a Swedish visitor, Elias Martin (see xlv and xlvi). They are somewhat rare and little known, and deserve to be sought after by the amateur of stipple.

One of the most popular series of stipple portraits is that of the *Ladies of Rank and Fashion*, ten prints by Charles Wilkin, published between 1797 and 1803 (xxxiii and xxxiv). Three are original works of Wilkin himself, the rest after Hoppier. Technically they are among the best examples of stipple, the admixture of etched lines and a vigorous use of the *roulette* preserving a thoroughly draughtsmanlike style.

Cosway's portrait drawings, in which the face was finished like a miniature and the rest of the figure lightly sketched in pencil, offered a far fitter basis for stipple than finished paintings. Schiavonetti's *George IV and Queen* (as Prince and Princess of Wales), John Condé's *Mrs. Tickell* (xliii), and Anthony Cardon's *Mrs. Merry* (xli) are good examples. Our illustration of the first of these (as altered from portraits of Prince and Princess Oginski to the Prince and Princess of Wales) is hardly fair on Schiavonetti, as the delicacy of the stipple has suffered in the hands of Michael Sloane in his transformation of Schiavonetti's original. We have given it, however, in this state as one of the most attractive portraits of this leader of the rank and fashion of his time.

Schiavonetti's most popular work is contained in the *Cries of London*, after Wheatley (a series of thirteen prints published by Colnaghi, 1793-97), in which he had his younger brother, Niccolo Schiavonetti, and G. Vendramini, Anthony Cardon, and Thomas Gaugain as collaborators. So many copies and fraudulent reproductions of this famous series are in circulation that one cannot but warn the less experienced amateur. He should use equal caution with all the more attractive stipple prints of the period. The danger is not so much from later reprints of the original plates, for in these the work is generally so coarsened that all attraction as well as value has departed. But, in face of modern photographic reproductions

* One of the most notable examples of the then fashionable hobby of paper-cutting is of course the series of flowers by Mrs. Delany now in the British Museum.

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carefully printed on old paper, his sense of quality will need to be thoroughly disciplined by familiarity with good original impressions.

I have already referred to the excellent stipple work done by mezzotint engravers, John Jones, John Raphael Smith, and William Ward. In their conception of the capabilities of the process, above all, in their draughtsmanlike manner, they are the true stylists of the art. Jones is at his best when reproducing one of Downman's delicately coloured drawings, such as the portrait of *Miss Kemble* (XLVII). And both Smith and Ward kept for the most part to the same open manner in their numerous fancy subjects and heads. As an original draughtsman of society subjects and pieces from daily life, Smith is scarcely second to the best French illustrators of the period, and the attractive style of his crayon drawing suffers little by its translation into stipple. In addition to their original work, both Smith and Ward engraved a large number of subjects of the same order by George Morland.

Our last two plates, both after Morland, do not come strictly within the category of stipple. In both the quality of the chalk drawings appears to have been imitated by soft-ground etching rather than crayon engraving, and our excuse for their inclusion in our series is the desire to illustrate the close similarity of effect achieved by the two processes. In soft-ground etching the ordinary etching ground is softened with the admixture of about an equal proportion of tallow. The plate being covered with this ground, thin paper is stretched on the top, and the design firmly drawn on this with a pencil. The paper being removed, the ground is found to adhere where the lines have been drawn, in a manner corresponding to the grain of the paper and the quality of the pencil. The biting is then effected with acid as in pure etching.

The soft-ground method found its chief vogue with the water-colour painters of the first part of the nineteenth century, in the drawing-books that were so popular at that period. Morland's contemporary engravers must also have used the process almost as much as crayon engraving, and so similar is the effect of each that it is often difficult to distinguish by which of the two methods a plate had been produced.

One of the great advantages of stipple over mezzotint is its perfect fitness for printing in colour. Le Blon had obtained remarkable results in the earlier part of the century in imitating pictures with his three-colour process, and the mezzotinters of the late eighteenth

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and early nineteenth centuries (more particularly those working after Morland) attempted similar effects by painting the single plate between each printing, but in most cases one is forced to admit an unpleasant garishness of effect.

The method of the stipple-engraver was to ink his plate between each printing with rag stumps, or dollies—*à la poupée*, as it is called in French. He would wipe the surface of the plate before printing, leaving the colour to be taken from the dots and lines only, just as with a monochrome impression. His colour-print would thus be clean and unblurred, and, with careful use of the “dolly,” the artist could achieve subtlety of gradation as well as clearness of effect.

The French crayon engravers, particularly Bonnet and the imitators of pastel, seem more often to have used a separate plate for each colour. Great care is, of course, needed in the register (*i.e.* the method of pinning the corners to secure absolute correspondence in the printing), but, given the tone of the colour required for each separate plate, this method could be carried out with accurate repetition by a printer without the artist's supervision. It is essentially a printer's process.

With the single plate, on the other hand, the artist is almost bound to be his own printer throughout his edition, as it practically amounts to painting the plate between each impression.

It might reasonably be asked why the artist should not have been equally content with hand-tinting a monochrome impression, rather than resort to the negative method of inking the plate in colour, in which he would find so much more difficulty in judging the resultant effect. The answer is immediately found in the depth and clearness of colour seen in the stipple colour-print, and the comparative insipidity of the hand-tinted impression.

In the true colour-print brilliance is preserved by the paper being white between the dots and lines that print in colour. The tinted impression, on the other hand, can be immediately distinguished by the fact that washes of colour cover lines and intervening spaces as well. Being the much easier and more expeditious method, hand-tinting is nearly always used, rather than true colour-printing, in modern falsifications or in modern reprints from original plates, each equally valueless to the collector.

The art of stipple had a brilliant but short life. Nearly all its good work was done between 1760 and 1810, and it was almost extinct, except as a mere adjunct to line-engraving and mezzotint, by the middle of the nineteenth century. With the modern revival

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of the nobler art of original etching and the more powerful method of mezzotint its death is not entirely to be deplored. Nevertheless, in face of the awakened interest in colour-printing, tried so often in etching and mezzotint, but so rarely with success, we should welcome some renewed effort in the branch of engraving more perfectly adapted than any other to the attainment of clear and effective colour-prints.

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- The Shrimp Girl, after Hogarth. V
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- Lord Burghesh, after Reynolds. IX.
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The plate in this proof state is signed by Charles Knight and probably entirely his work. But as Knight no doubt worked immediately under the direction of Bartolozzi, who completed the plate, it is placed here among Bartolozzi's engravings
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The title-page border is from a title-page to Graglia's "Martial," engraved by Bartolozzi after Cipriani (1783).

The tail-piece is from a woodcut by Luke Clennell after Thomas Stothard for Rogers's "Pleasures of Memory" 1810.



I. FRANCESCO BARTOLOZZI. THE DAUGHTERS OF LADY
DIANA BEAUCLERK, AFTER LADY DIANA BEAUCLERK
Engraver in stipple and line, and etcher; b. 1728; d. 1813; w. at
Florence, Venice, Rome, London and Lisbon.



II. FRANCESCO BARTOLOZZI. CHILDREN AT PLAY, AFTER
LADY DIANA BEAUCLERK

III. FRANCESCO BARTOLOZZI. THE SONG, AFTER H. W. BUN-
BURY



THE SONG

*My name is the same as the song
 And notes of love are burning*

L. BERTINI. MICHESI. DEGANIRE.

Printed after an Original Drawing by M. P. ...

LONDON, Published and Sold by W. Baskin, Junr. near St. Dunstons Church, in Fleet Street, 1755. Price 6d.

IV. FRANCESCO BARTOLOZZI. MRS. ABINGTON, AFTER
RICHARD COSWAY



V. FRANCESCO BARTOLOZZI. THE SHRIMP GIRL, AFTER
HOGARTH



VI. FRANCESCO BARTOLOZZI. LADY JANE DUNDAS, AFTER
HOPPNER



VII. FRANCESCO BARTOLOZZI. SHAKESPEARE'S TOMB, AFTER
ANGELICA KAUFFMANN



SHAKESPEARE'S TOMB.

VIII. FRANCESCO BARTOLOZZI. PRINCESS AMELIA, AFTER
LAWRENCE



IX. FRANCESCO BARTOLOZZI. LORD BURGESH, AFTER
REYNOLDS
Proof from the unfinished plate



X. FRANCESCO BARTOLOZZI. DR. CHARLES BURNEY, AFTER
REYNOLDS



Ant. Vassallo Regnicola sculp.

J. B. Schwan Sculp.

XI. FRANCESCO BARTOLOZZI AND CHARLES KNIGHT. MISS
FARREN, AFTER REYNOLDS

The plate in this proof state is signed by Charles Knight and probably entirely his work. But as Knight no doubt worked immediately under the direction of Bartolozzi, who completed the plate, I think it fairer to leave it under both their names. The preliminary work of a stipple plate, as seen in this example, was chiefly done by dotting through an etching ground, and then biting with the acid

Charles Knight, stipple engraver and etcher; b. 1743(?); d. after 1825; pupil of Bartolozzi; w. in London



XII. FRANCESCO BARTOLOZZI AND CHARLES KNIGHT. MISS FARREN, AFTER REYNOLDS. Finished state

In this state Charles Knight's signature was replaced by that of Bartolozzi. The finishing of a stipple engraving was done by dotting directly on the plate with the point of the graver (specially curved for use in this process). These final touches would add all the brilliance and emphasis lacking in the preliminary dot-etching



XIII. FRANCESCO BARTOLOZZI. ANGELICA KAUFFMANN,
AFTER REYNOLDS



XIV. FRANCESCO BARTOLOZZI. LADY SMYTH AND CHILDREN,
AFTER REYNOLDS



XV. FRANCESCO BARTOLOZZI. LADY SPENCER, AFTER REYNOLDS



Painted by J. J. Arncliffe

Engraved by F. Bostwick, Ed. Knapp & Co. New York

XVI. FRANCESCO BARTOLOZZI. VENUS AND CUPID, AFTER
REYNOLDS



Engraved by G. Kneller. Published in the Strand by W. Baynes, No. 11, in the Strand, London. Price 1/6. The Author's price 1/3.

XVII. FRANCESCO BARTOLOZZI. MRS. CROUCH, AFTER ROM-
NEY



G. Kneller pinxit.

L. Boucher sculpit.

XVIII. FRANCESCO BARTOLOZZI. SPRING, AFTER RICHARD
WESTALL



Painted by A. Wood

Engraved by J. H. Johnson

SPRING.

With a dedication to the Author of the "Spring"

London: Published April 6, 1796. by T. Simpson & F. and C. Leitch, No. 1.

XIX. FRANCESCO BARTOLOZZI. WINTER, AFTER FRANCIS
WHEATLEY



Painted by G. Kneller

W I N T E R.

By Mrs. Kneller

Printed by T. & A. Neave, No. 1, St. Paul's Church-yard, London.

XX. WILLIAM WYNNE RYLAND. NYMPHS AND CUPID, AFTER
ANGELICA KAUFFMANN
Engraver in stipple, crayon, line, and mezzotint ; b. 1732 ; d. 1783 ;
w. in Paris, Rome, and London



XXI. THOMAS BURKE. LADY RUSHOUT, AND CHILD, AFTER
ANGELICA KAUFFMANN
Engraver in stipple and mezzotint ; b. 1749 ; d. 1815 ; w. in Dublin
and London



XXII. THOMAS BURKE. ANGELICA KAUFFMANN, IN THE
CHARACTER OF DESIGN, LISTENING TO POETRY,
AFTER ANGELICA KAUFFMANN



Portrait of ALICE RAUFEMAN, of Chancel DESIGN BY POETRY

XXIII. FRANCIS HAWARD. MRS. SIDDONS AS THE TRAGIC
MUSE, AFTER REYNOLDS
Engraver in stipple, and mezzotint; b. 1759; d. 1797; w. in
London



XXIV. THOMAS CHEESMAN. LADY HAMILTON, AS THE SPIN-
STER, AFTER ROMNEY
Stipple engraver ; b. 1760 ; d. after 1834 ; pupil of Bartolozzi ; w.
in London



XXV. LUIGI SCHIAVONETTI AND MICHAEL SLOANE.
GEORGE IV AND QUEEN, AS PRINCE AND PRINCESS
OF WALES

In its first state, published in 1793 and engraved by Luigi Schiavonetti, after R. Cosway, the plate represents Prince Michael Oginiski and his wife. In the present state, published 1797, it was altered by Michael Sloane into portraits of the Prince and Princess of Wales

Luigi Schiavonetti, engraver in stipple and line ; b. at Bassano, 1765 ; d. 1810 ; worked in London

Michael Sloane, stipple engraver ; worked in London at end of the eighteenth century ; pupil of Bartolozzi



THEIR ROYAL HIGHNESSES
the Prince and Princess of Wales



Printed by J. Smith, in the Strand, London.

XXVI. LUIGI SCHIAVONETTI. LADY CAWDOR, AFTER HENRY
EDRIDGE



XXVII. LUIGI SCHIAVONETTI. MILK BELOW MAIDS, FROM
THE CRIES OF LONDON, AFTER FRANCIS WHEATLEY
Other engravers who took part in this popular series of prints
(published between 1793-1797) were Niccolo Schiavonetti,
G. Vendramini, A. Cardon, and T. Gaugin.



1871
The woman carrying the child on her back
in the street of the city of London
1871

XXVIII. LUIGI SCHIAVONETTI. TWO BUNCHES A PENNY,
FROM THE CRIES OF LONDON, AFTER FRANCIS
WHEATLEY



Le ... de ... par ...

XXIX. PELTRO WILLIAM TOMKINS. PLATE FROM THE BIRTH-
DAY GIFT OF A NEW DOLL
Engraver in stipple and line ; b. 1759 ; d. 1840 ; pupil of Bartolozzi ;
w. in London



XXX. PELTRO WILLIAM TOMKINS. AN ENGLISH FIRESIDE,
AFTER CHARLES ANSELL



XXXI. PELTRO WILLIAM TOMKINS. MORNING EMPLOYMENTS,
AFTER W. H. BUNBURY



MORNING EMPLOYMENTS

XXXII. PELTRO WILLIAM TOMKINS. MRS. SIDDONS, AFTER
JOHN DOWNMAN



MR. SIDDON'S.

Abraham Lincoln, 1850

XXXIII. CHARLES WILKIN. LADY CATHERINE HOWARD
Stipple engraver ; b. 1750 ; d. 1814 ; w. in London



XXXIV. CHARLES WILKIN. CHARLOTTE, COUNTESS OF ASH-
BURNHAM, AFTER HOPPNER



XXXV. CHARLES WILKIN. LADY COCKBURN AND CHILDREN,
AFTER REYNOLDS



XXXVI. CAROLINE WATSON. PRINCE WILLIAM OF GLOUCES-
TER, AFTER REYNOLDS
Stipple engraver ; b. 1761 (?) ; d. 1814 ; w. in London



S. J. Reynolds pinxit

John Watson sculptor 1746

Cardine Watson sculptor

XXXVII. CAROLINE WATSON. MIRANDA, AFTER ROMNEY



Alinda.

Alinda, daughter of the late John Alinda, Esq., of the County of York, England.

XXXVIII. CAROLINE WATSON. SIR JOSHUA REYNOLDS, AFTER
REYNOLDS



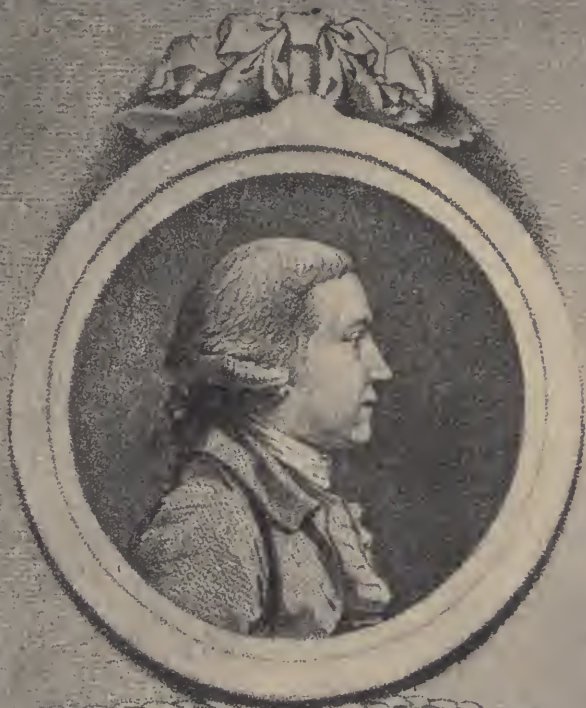
Mr Joshua Reynolds

*Caroline Watson Esq
to her Majesty's service*

*Non demum mentis oculus, sed carnis
incipit ubi corporis oculus incipit habere*

Abigail acceding to Act of Parliament, March 1739. T. Cudell Sculp.

XXXIX. D. P. PARISET. SIR JOSHUA REYNOLDS, AFTER P.
FALCONET, 1768
Stipple engraver ; b. 1740 at Lyons ; w. in London



J. Reynolds.
Effig^{ie} Pictor. A.S.C.

J. Reynolds del.

Sold by P. Falero, Broad Street, Carnaby, Market, to England & 1824. London, U.K.

XL. ROBERT MARCUARD. FRANCESCO BARTOLOZZI, AFTER
REYNOLDS

Engraver in stipple and mezzotint; pupil of Bartolozzi; b. 1751;
d. about 1792; w. in London



XLI. ANTHONY CARDON. MRS. MERRY, AFTER RICHARD
COSWAY

Engraver in stipple, crayon, aquatint and line; b. 1772 in Brussels;
d. 1813; w. in London.



XLII. JOHN CONDÉ. MRS. FITZHERBERT, AFTER RICHARD
COSWAY
Engraver in stipple and line ; w. about 1785-1793, in London



XLIII. JOHN CONDÉ. MRS. TICKELL, AFTER RICHARD COSWAY



Wm. H. P. 1848

Wm. H. P. 1848

M^{rs} TICKELL.

XLIV. JEAN PIERRE SIMON. HEADS OF ANGELS (THE CHILDREN
OF LORD WILLIAM GORDON), AFTER REYNOLDS
Stipple engraver ; b. before 1750 ; d. about 1810 ; w. in London



XLV. ELIAS MARTIN. THE HAPPY NEWS

Engraver in stipple and line, and etcher; b. 1739 (40); d. 1818; w.
in Stockholm, and London



XLVI. ELIAS MARTIN. TELL ME MAMA, DO I FINGER IT RIGHT ?



E. Martin sculp. & Whelan del.

*Tell me mama do I finger it right,
Yes my Dear Child you're an angel!*

30. 1841. 1842. 1843. 1844. 1845. 1846. 1847. 1848. 1849. 1850.

XLVII. JOHN JONES. MISS KEMBLE, AFTER JOHN DOWNMAN
Engraver in mezzotint and stipple ; b. about 1745 ; d. about 1797 ;
w. in London



Mrs. G. C. C. C.

XLVIII. JOHN JONES. ROBINETTA, AFTER REYNOLDS



ROBINETTA



Plate

11
Autumn

1

XLIX. JOHN JONES. MISS SNEYD, AS SERENA, AFTER ROMNEY



Printed by J. Smith, in the Strand, London.

L. JOHN RAPHAEL SMITH. THOUGHTS ON A SINGLE LIFE
Engraver in mezzotint and stipple, and painter; b. at Derby, 1752;
d. 1812; w. in London



Designed & engraved by J. H. Smith

THOUGHTS IN A SINGLE LIFE.

4 hands are the power of god, a man
can never do more than what he is
able to, all that we can do is to
be good.

L1. JOHN RAPHAEL SMITH. NARCISSA



LII. JOHN RAPHAEL SMITH. FLIRTILLA



FLIRTILLA.

For my dear friend, the author of the "Flirtilla," who has been so kind as to send me a copy of her new work, I am, &c.

LIII. JOHN RAPHAEL SMITH. A WIDOW



THE WOODS — BY MISS V. C. B.

LIV. JOHN RAPHAEL SMITH. THE TAVERN DOOR, AFTER
GEORGE MORLAND



Plate 3.th

THE TAVERN DOOR.

As the door of the Tavern is thrown open

LV. JOHN RAPHAEL SMITH. DELIA IN THE COUNTRY, AFTER
GEORGE MORLAND

LVI. JOHN RAPHAEL SMITH. DRESSING FOR THE MASQUERADE,
AFTER GEORGE MORLAND



Painted by G. Kneller

Engraved by R. Smith

LVII. WILLIAM WARD. LOUISA

Engraver in mezzotint and stipple ; b. 1766 ; d. 1826 ; w. in London



LVIII. WILLIAM WARD. LOUISA MILDMAY



LIX. WILLIAM WARD. THE SOLILOQUY



LX. WILLIAM WARD. THE MUSING CHARMER



LXI. WILLIAM WARD. CONSTANCY, AFTER GEORGE MORLAND



1851

LXII. WILLIAM WARD. VARIETY, AFTER GEORGE MORLAND



*Original scene, or lovely grove
Its noble mien by lawn's green*

VARIETY.

*in the ...
...*

LXIII. THOMAS VIVARES. PORTRAIT OF THE PAINTER, AFTER
GEORGE MORLAND

Engraver and draughtsman ; son of the line engraver François Vivares ;
b. about 1735 ; w. until after 1787 in London



GEORGE MORLAND.

LXIV. THOMAS ROWLANDSON AND THOMAS HAND. THE
LISTENING LOVER, AFTER GEORGE MORLAND

Thomas Rowlandson, painter, draughtsman and etcher, caricature,
landscape, and miscellaneous fancy subjects; b. 1756; d. 1827;
w. in London

Thomas Hand, landscape painter, and pupil of Morland; w. about
1790-1804. Hand is responsible for the aquatint in this plate



The LISTNING LOVER

PRINTED AT THE BALLANTYNE PRESS

